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# AMERICAN ART NEWS.

Vol. IV. No 6

NEW YORK, NOVEMBER 18th, 1905.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

**Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.

**Bonaventure Galleries.**—Exhibition of book bindings, manuscripts and early printed works.

**Brandus Galleries.**—Paintings of the Barbizon School.

**Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

**Canessa Galleries, Paris.**—Antique works of Art.

**Charles, London, W.**—Works of Art.

**Davis Gallery, London.**—Works of Art.

**Durand-Ruel Galleries.**—Old masters and modern paintings.

**Duveen Galleries.**—Works of art.

**Ehrich Galleries.**—Spanish Art of the 16th, 17th and 18th Centuries.

**Fifth Avenue Art Galleries.**—Week commencing November 20. Furniture of James Hazen Hyde's residence at Islip, L. I.

**Fine Arts Building.**—Water Color Club and National Sculpture Society Exhibitions.

**Fishel, Adler and Schwarz.**—Fine paintings by noted artists.

**Hamburger Fres. Paris.**—Works of Art.

**Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.

**Knoedler Galleries.**—Exhibition of paintings by Aston Knight, to November 25.

**Klackner Gallery.**—Water colors by George Elbert Burr, to November 25.

**Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

**Kraushaar Galleries.**—Exhibition of paintings by Theophile De Bock, through November 25.

**Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

**Lenox Library Building.**—Exhibition of Menzel etchings and drawings.

**Montross Gallery.**—Works of art.

**McClees Galleries, Philadelphia.**—Exhibition of miniatures, November 13 to 27. Beginning November 27, Louis Ralston's collection of paintings of the Barbizon and Dutch Schools.

**National Art Club.**—Outdoor exhibition of oils and water colors. Color prints by S. Arlent Edwards.

**Oehme Galleries.**—Paintings and Water Color drawings.

**Powell Art Gallery.**—Exhibition of water colors by William Huston, N. A., to November 27.

**Pratt Institute, Brooklyn,** to November 25.—Work of former students.

**Scott and Fowles Co. Galleries.**—Exhibition of paintings by Dutch Masters.

**Strauss Galleries.**—High class paintings and prints.

**Wilson Bros., London.**—Ancient works of Art.

## SALES.

**Fifth Avenue Art Galleries.**—Colonial furniture, Saturday afternoon at 2.30 o'clock. Furnishings of James Hazen Hyde's Islip, L. I., residence, Thursday, Friday and Saturday afternoons, November 23, 24 and 25, at 2.30 o'clock.

An exhibition of paintings by artists of the so-called Glasgow School, arranged by Mr. Charles M. Kurtz, is now on at the Aloright Gallery in Buffalo. Some years ago Mr. Kurtz won some reputation by bringing to St. Louis a number of paintings by Glasgow artists, and remembering his success with them he went abroad last summer to secure the pictures which make up the present display, which deserves more notice throughout the country than it is probably likely to obtain. The exhibition has much variety, and thus evidences the versatility of the Glasgow painters. Twenty-one artists are represented, including Thomas Millie-Dow, W. Y. MacGregor, George Pirie, Stuart Park, William Kennedy, Sir James Guthrie, John Lavery, J. Reid Murray, J. Whitelaw Hamilton, George Henry, James Paterson, David Gauld, Alexander Roche, E. A. Hornel, George Houston, Harrington Mann, Thomas



By Lucien Simon.

EVENING IN A STUDIO.

Awarded 1st Class Gold Medal at Carnegie Institute, 1905

Corsan Morton, W. A. Coats, James Paton, Grosvenor Thomas and R. Macaulay Stevenson.

On Monday next there will be opened at the Salmagundi Club an exhibition of the work of O. H. Von Gottschalck to last one week.

A costume dinner will take place on Tuesday evening, November 28, at the Salmagundi Club, at which the Saltus gold medal will be awarded to the maid adjudged to have the most approved costume. Mr. J. Sanford Saltus will be the guest of honor.

One of the most devoted friends and active members of the Salmagundi Club, Mr. J. Sanford Saltus, still continues his splendid and costly gifts to the library, in which he is much interested. The collection of costumes which he has presented is no doubt the finest in the country, and is a great boon to the many artists in search of such data for their pictures. He has also given a large and complete collection of works touching on what is known of Louis XVII, for which a separate catalogue has been printed by the club. Mr. Saltus has also had made a beautiful gold medal to be given at the costume dinner, which will soon

take place. It will be awarded by a vote of those present to the member having the most unique costume.

The exhibitions announced by the Art Committee of the Salmagundi Club for the coming season are as follows. The annual water color in December; the sketch sale by members, size of canvass 12 x 16 inches, in January; the oil exhibition, size of frame limited to 36 inches, one picture each artist member is for February, and the black and white show, in March. Prizes and dates will be announced later.

An exhibition of water colors by William Huston, N. A., opened on Monday at the Powell Art Gallery, No. 983 Sixth Avenue, and will remain through November 25. The 53 examples shown comprise marines, charming views of the rocky fields of New England and little bits of woodland. The scenes are from

A collection of some thirty-four landscapes, including some water colors by Aston Knight, a son of the well known American artist, D. Ridgway Knight, long resident in France, opened in the upper gallery of Knoedler's on Wednesday last, and will continue there through November 25.

The artist who, although the son of American parents, was born in France and is now making his first visit to the United States, is still a young man. He is a true pleinairist and paints with keen appreciation and love of nature, much sympathy and poetic sentiment. He has found most of his subjects in the interior and along the coasts of Brittany, and his canvases give an excellent idea of the picturesque and varied scenery of that interesting province of France, which has much of the climate and atmosphere of Canada.

Mr. Knight is especially happy in his compositions, and in the rendering of running water. To this he gives a naturalness that is worthy of Thaulow. Of course, he will be credited with being influenced by Thaulow, but his originality and the breadth of treatment of his work should relieve him of this charge.

Two or three large canvases, one especially, of a view of the plains of Pau from the Pyrenees, have a breadth and vigor and an effective distance that make them unusually striking canvases. The exhibition is a decidedly refreshing one and strikes a new note.

Upwards of 90 pictures, chiefly from New York and Philadelphia, made up the first annual exhibition of the Nashville Club in the Carnegie Library, Nashville, Tenn., which closed Wednesday last. From the extremely tasteful and pretty catalogue, compiled by Mr. Theodore Cooley, of Nashville, who, with Miss Maria Daviess, collected the pictures shown, it is learned that the display was unusually good for one of the kind. It included good examples of such well known painters as A. T. Van Laer, J. G. Brown, Will S. Budworth, R. A. Blakelock, William M. Chase, C. C. Curran, Charles Warren Eaton, Robert D. Gaulley, Winslow Homer, George Inness, Sr. and Jr.; W. L. Lathrop, L. Ochtman, W. M. Post, E. H. Potthast, Arthur Parton, F. K. M. Rehn, Charles Schreyvogel, D. W. Tryon and Carleton Wiggins, all sent from New York, and of Thomas Eakins, Charles G. Gruppe, Childe Hassam, L. M. Genth, D. Ridgway Knight, Anna Klumpke, Robert Henri, Peter Moran, Edward W. Redfield and Charles Morris Young, all sent from Philadelphia, with some 16 paintings by local artists. The Nashville Art Club extends its thanks in the catalogue to Messrs. A. T. Van Laer and W. T. Evans, of New York, and E. Taylor Snow, of Philadelphia, for courtesies and aid in procuring works for the exhibition.

The paintings which composed the exhibition have now been sent to Atlanta, Ga., where they will be exhibited for two weeks under the auspices of the Atlanta Art Club.

Mr. Genjiro Yeto, who has recently returned from a stay of two years in Japan, has brought back a number of out-of-door studies, mostly in water color. His work will be shown at a Columbus Avenue gallery in January. The studies and at a village near the foot of Fuji-yama.

Gloucester, Nahant, Nantucket, and places on the Long Island coast. Especially attractive are a view of "White Rock in a Storm" and "Near the Boat Landing, Nahant." The little display is marked by refinement and delicacy of color.

A reception in honor of Sir Caspar Purdon Clarke, the new director of the Metropolitan Museum, was given at the Museum on Wednesday evening. There was a large attendance of members and guests, and several thousand people were introduced to the new director.

The Architectural League of New York has issued circulars for its forthcoming twenty-first annual exhibition. This will open at the Fine Arts Building on Sunday, February 4, 1906, and will continue through Saturday, February 24. The annual press view will be held on Friday, February 2, the annual dinner the evening of that day, and the League reception on Saturday, February 3 at 8 P. M. The usual competitions for the gold and silver medals and the President's and Henry O. Avery prizes are announced.

J. Koppay, the Hungarian portrait painter, will shortly hold an exhibition of some of his works at the Knoedler Galleries, No. 355 Fifth Avenue.

## IN THE ART SCHOOLS.

### Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course desired, including the Modeling Class.

The New York School of Art Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

An exhibition was held last week at the Trenton, N. J., Art School of products of a number of arts and craft, guilds and original work of noted craftsmen of the country. The display included hand-bound books by Emily Preston, of New York, a pupil of the renowned Cobdon-Sanderson, of England, and others, as well as pottery from pupils of the Philadelphia School of Industrial Art, under Leon Volkmar, instructor. Mrs. Charlotte Busck, of the New York Art and Crafts Guild, contributed tooled leather and Mrs. Charles Roson, of New Hope, metal work, for which she is noted.

On Friday, November 10, a large number of the students of the Cooper Union Women's Art School attended the exhibition of original drawings by celebrated artists at the American Art Galleries.

George de Forest Brush will give an informal talk with an exhibition of some of his sketches to the members and students of the Art Students' League on Wednesday evening, November 15, at 8 o'clock. Violin solos will be rendered by Miss Alma Lucins, recently returned from Germany, and Miss Lydia Brown will sing, with Miss Zaidel Morrison at the piano.

Howard Pyle's criticisms and lectures on composition to the younger artists are considered so valuable that within the past week fifty-seven students have made application and submitted work for entrance to his class, which meets for their first lecture and criticism to-day at 4 P. M. The lectures are also open to the public.

A very interesting exhibition is promised to all those who visit the Art Students' League rooms next week, beginning November 20 and continuing through Saturday, the 25th, as work done during the summer by the students and new members will be open to the public.

The class in mural decoration, under Hugo Ballin is proving a great success. The lecture given by A. B. Wenzell last week on the decorations of the New Amsterdam Theatre was most interesting. William B. Van Ingen will

lecture on Tuesday, November 21, at 4 P. M.

Miss Elizabeth H. Lewis, of the School of Applied Design, has just completed a design for a calendar for the Ohio University, for which she is to receive \$50.

The Rheinhardt prize was recently won by E. Percival Deitch, a former pupil of the New York School of Art.

The Du Mond composition class at the Art Students' League, which has been so popular for several years past, will begin on Wednesday, November 15, at 4 P. M. Subject, "Repose."

The Illustration Class under Mr. Reuterdahl and Mr. Fogarty has grown so large that it is necessary to divide the class, and a second room has been provided to accommodate all the students that have made application for admission.

Miss Sada Cushman two years ago entered the advanced department of the Municipal Art School of Manchester, Eng., on presenting a certificate from the elementary department of the New York School of Applied Design for Women. Miss Cushman has just won a government scholarship in the National Exhibition and Competition of English schools, recently held in London.

Mary Seager of the New York School of Applied Design, has been designing rubber tiling for the New York Belting and Packing Company, a Moorish design for the Casino Theatre, for the steamship Virginia, a Louis XV. design, some Gothic tiles for a church in Lowell, Mass., and some in the style of Italian renaissance, to be used by the New York and Cuba Mail Steamship Company; also a number of simple designs for elevators.

The exhibition of the work of former students at the Pratt Institute occupies the entire space of the art gallery and upper hall of the library building, and is of extremely interesting character. There are fifty-three exhibitors, and there are on exhibition about 200 works of art. These consist of paintings in oil and water color, drawings for illustrations, designs for various applied objects, architectural drawings, sculpture, jewelry and art metal.

### NOTES FROM ABROAD.

The International Jury of Awards at the Exposition in Venice has expressed regret that it has not a larger number of awards to bestow, since there are so many works of distinction shown.

This body has declared that it regards as hors de concours those artists who occupy a position which places them above any such award, and those who have already been awarded honors at previous exhibitions in Venice. The gold medal for painting has been bestowed upon Herman Anglada Camarasa, Jacques Emile Blanche, Karoly Perenczy, Camille Innocenti, Carl Larsson, J. J. Shannon, Lucien Simon, Vittore Zantedi Trile and Heinrich Zügel. A medal for sculpture has been awarded solely to Leonardo Pistolfi. For decorative art medals were awarded to Frank Brangwyn, Ferdinand Roberg, Lucien Gannard, Eduardo Rubino and the Hungarian School of Applied Art.

Premiums with a grand diploma of honor were awarded to the Swedish, English, Hungarian, German and

French rooms, and of the Italians, to the Neapolitan and Sicilian rooms and the Lombardy veranda of Cerruti.

A cablegram from Liege says that many Americans have secured high awards at the international exposition, just brought to a successful close. John S. Sargent was awarded a gold medal of honor; W. MacEwan, Carl Marr and Eugene Vail, first medals for paintings, and P. W. Bartlett, a first medal for sculpture. American manufacturers receive 200 gold, silver and bronze medals, as well as diplomas.

A cable despatch to the "New York World" from Rome says the controversy of the famous Ascoli cope has now been complicated by the publication of a telegram from M. Orlando, late Minister of Public Instruction, wherein it is stated explicitly that J. P. Morgan's offer makes restitution of the vestment alone to the noble Cathedral of Ascoli, from which it was stolen.

This disclosure has caused no end of a sensation because of the Government's refusal to restore the cope to the cathedral authorities. It is understood now that this stand on the part of the Government is due to certain revelations made recently by the Italian Consulate in New York, in which the name of a certain priest of Ascoli is involved in the theft of the famous vestment.

A cablegram from Brussels states that much opposition has developed to the reported intention of the authorities of St. Martin's Church at Alost to sell to Andrew Carnegie for \$300,000 the famous painting by Rubens of St. Roch interceding with the Saviour to appease the plague at Alost.

Leading artists are seeking to induce the Government to buy the painting, which ranks among Ruben's masterpieces. The church authorities say that the sale is necessary so as to secure money for the restoration of the edifice.

The London correspondent of the New York Tribune writes that the famous picture of the "Venus of the Mirror," by Velasquez, has at last come into the market at a valuation of 100,000 pounds, or about half a million dollars. The correspondent adds that it is the assumption of the London dealers that at this valuation the picture will not go to the National Gallery, but to Berlin or the Metropolitan Museum of New York. The picture was painted after the second Italian journey of Velasquez, is that of an Andalusian dancer, and although rich and voluptuous in color, and the single surviving nude that the great Spanish master painted, is still called one of the chastest pictures in art history.

The history of the picture is well known. It was painted in the so-called apartment of the Mirrors, in the Palace at Madrid. In the inventory for the Palace for 1886 the Venus is catalogued under the title "Psyche and Cupid." It disappeared after the fire of 1774, to reappear in the middle of the 18th century in the Duc d'Alva's palace. Thence it passed into the collection of the Prince of Peace, and was bought at the sale of that collection in 1808 by Mr. Wallis. It was then valued at \$21,000. Mr. J. B. S. Morritt, of Rokey Hall, Yorkshire, where the picture was hung for nearly a century, bought it from Mr. Wallis, on the probable advice of Sir Thomas Lawrence, for \$2,000.

At the sale of the famous Van Pannwitz collection of porcelain at Munich, Messrs. Duveen gave 6,100 marks for a group representing Italian comedy, and 4,500 marks for a harlequin group of four figures.

## BALTIMORE ART NOTES.

M. Louisa Stewart, the Baltimore artist, spent her summer in Spain, not in Holland, as erroneously stated in a recent issue. She brought home with her a number of out-door sketches of the gardens of Madrid and of the Alhambra, also copies of famous Spanish paintings made while a member of Mr. Chase's summer class. She is instructor in oil painting, still life, landscapes, etc., at the Maryland Institute School. The portrait class at this school is conducted by Charles Webb.

The rare art collection of the late Mrs. Harriet Lane Johnston will probably become the property of the United States. It was left to the Corcoran Art Gallery under the conditions that the trustees of the gallery would build a separate room for her pictures. Other provisions were that if at any time the United States Government should have a National art gallery her pictures should then be given to the Government. The trustees of the Corcoran Art Gallery having declined to accept them, they may go to the Smithsonian Institution, as that was authorized to acquire art collections, including painting, etchings and engravings. It is understood, however, that her executors will contest this disposal of the collection, on the ground that the Smithsonian was perfectly known to Mrs. Johnston, and that as she did not mention it she could not have intended the pictures for that institution. If they are neither accepted by the Corcoran gallery, nor by the Government, the will says they are to be sold.

There will be held in December at the Crescent Club, Baltimore, a memorial exhibition in honor of the poor artist Saul Burnstein, who committed suicide last summer. It is being arranged by Ephraim Keyser, the well known sculptor, who wishes the public to see for themselves the great talent of this unfortunate man. Even his sketches in charcoal are said to be remarkable for expression and cleverness. His works are principally in oil.

The Charcoal Club, of Baltimore, will give an exhibition of the summer and other work of the classes in December. The proceeds of admission will go partly to the club and partly to the artists.

A Gilbert Stuart picture of Washington in fine condition has lately been acquired by a local dealer.

An art exhibition by the Lend a Hand Club, of Baltimore, took place last week at the Casino at Mt. Washington, near the city. The exhibition was one of a long series given by this club in the spring and fall. A number of exhibitors contribute paintings and specimens of decorative art. Frances Isabel Neil won the award for the best sketch in oil, Blanche Haverford in water colors, and Otto Falkenburg took the prize for the best work in black and white.

A lecture was given under the auspices of the Designers' and Artisans' Club at Lehman's Hall on Friday evening, by Professor E. F. Fenolossa, upon Japanese Art, and its Relation to, and Origin in Material Industries. Professor Fenolossa organized the Oriental department of the Boston Museum, was decorated three times by the Emperor of Japan, and has made a special study of Japanese and Chinese pottery.

The Designers and Artisans Club has been organized for mutual encouragement and assistance. It will give other lectures during the season.



## AMONG THE ARTISTS.

Ralph Maynard has moved from his studio in the Carnegie, and has taken one in the Sixty-seventh Street studio building, where he is painting portraits.

Frank Jones spent the summer at South Egremont, Mass., painting out of door pictures. He is now at his studio in the Atelier Building, where he is finishing a very interesting picture of children fishing, which he intends for the Academy Exhibition.

Bolton Jones returned to his studio, 33 West 67th Street, after spending six months at Egremont, Mass., where he painted a number of his usual charming landscapes.

S. Cullen Yates recently returned to his studio in the Van Dyck from Lyme, Conn., where he made a number of interesting studies which he expects to paint from this winter. Mr. Yates is having an exhibition of his pictures at Erie, Penna.

Francesco Finocchiaro has recently returned from Italy and is now settled in his studio in the Bryant Park Building, where he is again painting some of his delightful portraits, the latest being one of Mrs. E. Steuart and one of Miss Maud McMillan. Mr. Finocchiaro is preparing an exhibition of children's portraits which he will give shortly at his studio, after which he will hold another exhibition of the portraits of grown people.

Mrs. A. L. Wyant will return this week from Arkville, in the Catskills, where she has been all summer. She will resume work at her studio in the Van Dyck.

Henry B. Snell will resume his class in the Van Dyck about the latter part of this month.

Victor D. Hecht recently painted a portrait of Randolph Guggenheimer, which is now on exhibition at Knoedler's.

George W. Maynard, who was ill for several months with neuritis, is almost restored to health again and is working in his studio at 156 East 36th Street. He recently painted a portrait of himself which he intends for the Academy Exhibition.

George H. Smilie spent the summer at his studio in Woodstock, N. Y., where he painted a number of charming water colors. He has returned to his New York studio in East 36th Street, where he is busy painting landscapes in oil, for which he has commissions.

J. J. Shannon, the English painter, sailed from England November 8. Arrived in New York last week, he took possession of his studio in the Bryant Park studio building, where he will remain this winter.

Arthur Friedlander is busy in his studio in the Bryant Park studio building, making sketches for a large decoration, the importance of which will be made known later on.

J. Henry Sharp, a painter well known throughout the country for his characteristic Indian heads, has been commissioned by Mrs. Phoebe Hearst, mother of Wm. R. Hearst, owner of the "New York American," to go to Montana and live on the Indian Reserva-

tion there for five years, painting pictures of Indians, which she will buy for different universities and institutions in which she is interested. It was at the Pan American Exhibition that Mrs. Hearst first saw Mr. Sharp's work, and so much did she admire it that she gave an order to buy his whole collection of 50 pictures. Mr. Sharp will give an exhibition of his pictures in New York some time this winter.

Benjamin Foster will resume his landscape and composition class in January. The class will meet every Tuesday during January, February and March at Alethea Platt's studio in the Van Dyck.

Robert Reid has been obliged to give up work for the time being, on account of an attack of inflammatory rheumatism, which confines him to his room. He is improving, however, and hopes to resume work this week.

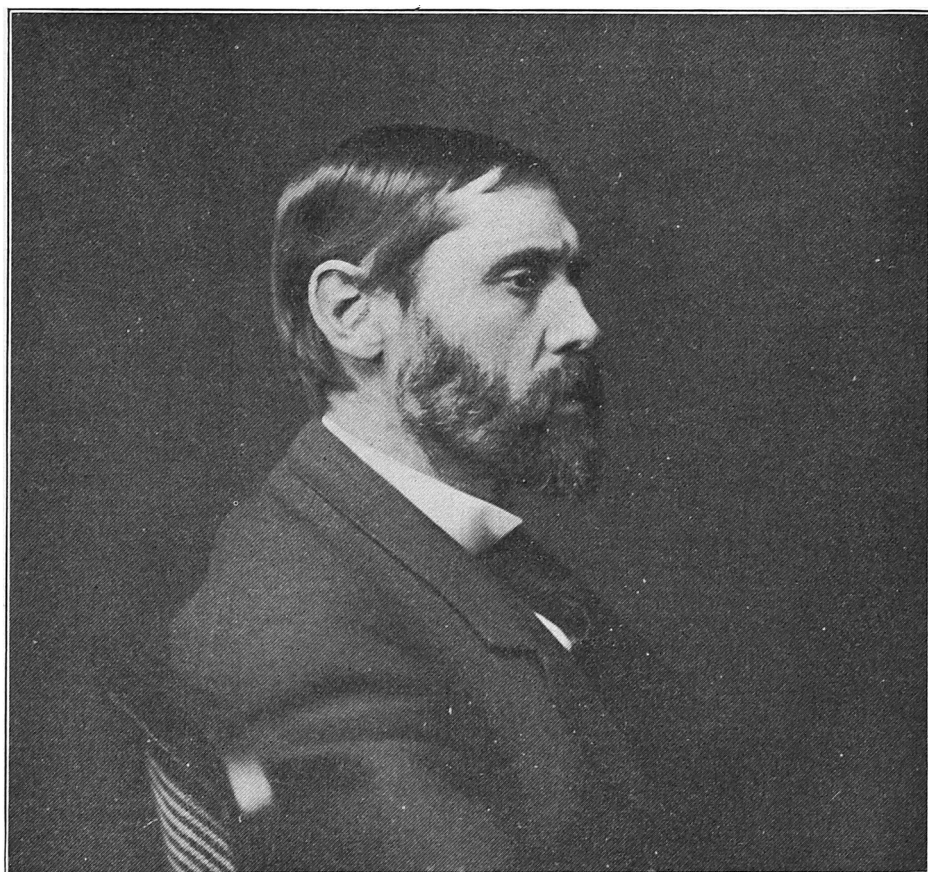


Photo by Zaida Ben-Yusuf

KENYON COX

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Kenyon Cox, whose portrait appears in our series of artists' portraits in this issue, is one of the best known of American figure and mural painters. He was born in Warren, Ohio, October 27, 1856. He studied at the Pennsylvania Academy of Fine Arts in Philadelphia and at the Beaux Arts in Paris under Gérôme and Carolus Duran. He was married to Miss Louise H. King in 1892.

Mr. Cox has exhibited extensively in this country and Europe and has received many honors, among them the second Hallgarten prize at the New York Academy of Design, the Temple silver medal at the Pennsylvania Academy, two bronze medals at Paris, a medal at Chicago in 1893 and a gold medal at St. Louis in 1904. Some characteristic mural paintings from his brush are in the Congressional Library at Washington and the Appellate Courthouse in New York. He has written numerous articles on art subjects and has recently published an exhaustive study on great painters, entitled "Old Masters and New." He is a member of the National Academy of Design, of the Society of American Artists, the National Society of Mural Painters, the Architectural League and the National School of Institute of Arts and Letters.

The work of Mr. Cox is notable for strong and correct draughtsmanship and rich color.

The little Cragmoor, N. Y., artist colony has disbanded for the season.

Van Dearing Perrine has left his summer studio on Long Island for Englewood, N. J.

Wm. H. McEntee is painting some very interesting ideal heads in his studio in the Atelier Building. A delightful one is what he calls a "Symphony in Red," a figure of a girl in a filmy red gown with red ribbons in her hair, and holding a red rose. The background is also red. The color, however, is wonderfully handled and makes one wonder how red can be painted to look so delicate. Mr. McEntee is one of the fortunate artists who has orders for months ahead, and who sells his pictures as fast as he can paint them.

portrait of Mr. J. M. Longyer, who created a sensation a short while ago by moving his large stone palace from Marquette, Mich., to Brookline, Mass. In 1904 Mr. Thomas painted the portrait of Gen. Lew Wallace, which Gen. Wallace requested might be used in his memoirs. It is an excellent piece of work.

J. Wm. Fosdick is busy in his studio in the Atelier Building developing the art of painting on wood with incised lines. This branch of work is the result of Mr. Fosdick's years of work in pyrography. He is the only man who is doing it. In his studio may be seen his picture the Glorification of Joan of Arc, the largest picture of its kind in the world. It is set in a handsome gothic frame and matches well the studio appointments, which are entirely gothic.

Howard Chandler Christy is busy as usual in his studio in the Broadway Arcade. He is at present illustrating "Evangeline" for Bobbs, Merrill & Co., which they intend as a Christmas book. Mr. Christy will shortly begin a series of pictures for the "Ladies' Home Journal" which will be called "The Making of the American Girl." He has just finished some drawings for a 1906 calendar, possessing the usual charm for which his work is known.

Alice Beckington has just returned from Cornish, N. H., where she has been coloring a plaster bas relief of the Parthenon Frieze on the outside of Mr. Saint Gaudens's studio. She is now in her studio in Carnegie, where she expects to begin some orders for miniature portraits. Miss Beckington will teach at the League this winter.

B. Lendon Campbell is painting covers for "McClure's Magazine" in his studio in the Atelier Building. He is also painting some interesting landscapes.

Charlotte B. Coman spent the summer at Quaker Hill, Dutchess County, where she painted a number of her usual attractive landscapes. It was Mrs. Coman's picture "A September Morning," which took the Shaw Memorial prize at the Society of American Artists Exhibition last year. She has one ready for the Academy Exhibition which she calls "A Mountain Road." Her studio is in the Van Dyck.

A young painter of great promise is Sidney Gorham, who has taken a studio in the Broadway Arcade. Mr. Gorham was a pupil of Leon Bonnat in Paris, and returned to this country last year after having achieved great success. One cannot place the charm of this clever young artist's pictures; it is in the atmosphere, the technique, the color, but perhaps most of all, the sentiment. In his studio may be seen several examples of his work which bear the marks of great talent. Among them his "Leisure Moments," showing the relaxed figure of an old French workman in slippers sitting by his stove smoking a pipe, is delightful in its scheme of cool color.

Samuel Isham has just finished his book on the History of American Painting, to be published by McMillan & Co. This work has kept Mr. Isham so busy during the past few years that he has had little time for anything else. He expects, however, to paint portraits in his studio in the Bryant Park this winter, as he has several commissions to fill.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

It is suggested in London that the famous picture by Velasquez, the "Venus of the Mirror," which has lately come into the market, after having been virtually buried in a house at Yorkshire for nearly a century, and upon which a valuation of \$500,000 is placed, may come to the United States, presumably to the Metropolitan Museum. This suggestion follows the statement that the National Gallery will not buy it at that sum. It is hinted that the Berlin Museum may be a competitor for the canvas. The last recorded sale of the picture was about 1770, when it is said to have been secured by a Mr. Morritt, whose heirs still own it, for \$2,500, although it had been previously valued by Buchanan, when sold in 1808, at \$21,000.

There can be no question of the beauty and importance of this great canvas; the only nude woman portrait, as far as is known, that Velasquez ever painted, but it is to be questioned whether it would be good judgment for the Metropolitan or any American museum to pay such a price as that now asked for the picture. Half a million dollars invested in representative works by early and modern American painters would give to the Museum or to any American art institution a collection of American pictures worthy of the name.

The growing number of local exhibitions of American pictures throughout the country is a gratifying evidence of the increase in art interest everywhere in the United States. One of nearly a hundred selected paintings just closed at Nashville, Tenn., and of which a notice appears in our news columns, is to be transferred to Atlanta, Ga., and later is to go from there to other points. Last Spring this journal arranged a repre-

sentative exhibition of American pictures to open the new Gibbes Memorial Art Museum at Charleston, S. C. This was very successful and many pictures were sold. We are prepared to arrange similar exhibitions for other cities and towns in the United States desiring the same.

At the sixteenth annual exhibition of the New York Water Color Club, now open in the Fine Arts Galleries, and of which an advance notice appeared in our last issue, the visitor will find some 408 interesting works.

While the exhibition has no remarkable pictures, it has a good average of merit. There is every indication in the quality and character of a majority of the works shown of a return to their old love on the part of several well-known painters, who in former years were noted for their handling of the lighter medium, and several of the newer and stronger artists are well represented.

Colin Campbell Cooper, who has won deserved reputation during the past few years, has six pictures, all characteristic, and painted with that light touch which enables him to handle what otherwise would be heavy subjects in an attractive manner. It has been said of Mr. Cooper that he first made the "Sky Scaper" poetical, and in his present canvases he has transformed old towers and battlements into airy creations. Perhaps the best of these six examples is the "View of Zurich," delightful in color and light effect.

William J. Whittemore shows three good examples in the South Gallery, mostly studies in England and Scotland, and Charles Warren Eaton a landscape "Morning in Holland," with good reflected light.

Other notable pictures in the South Gallery are W. Merritt Post's landscape "Close of a November Day," Mrs. Lee Lufkin Kaula's charming figure study "The Little Doctor," Elliott Daingerfield's "Cloudy Moonlight," the "On the Lagoon" of Henry B. Snell, which deservedly won the Beall prize of \$200, and Robert David Gauley's striking character study, a "Katwyck Fisherwoman."

From Miss Elizabeth Shippen Green come eight of her strong and characteristic decorative illustrations in color, charming in drawing, subject and rich and glowing in color. There are good composition and picturesque effects in F. McIntosh Arnold's harbor scene "Drying Sails," and E. Irving Couse's "Indian Boy—Fishing" is a typical study of Indian character.

Mention should be made, before leaving this attractive gallery, of Miss Margaret Redmond's landscape "The Brook—Early Spring," and of Horatio Walker's large and broad conception "An Autumn Pastoral." There are much feeling and sentiment in Warren B. Davis's "Gray Afternoon," Cullen Wates's "Autumn Moonrise" and Charles Warren Eaton's "The Valley."

The "Dutch Peasant Interior" of Edward M. Potthast is a work of unusual merit and has good composition and a delightful story.

Of the pictures hung in the center and east and west galleries there should be mentioned especially Charles Austin Needham's "Evening Star," C. Myles Colier's Dutch coast scene "On the Strand," fifteen landscape studies, all well painted and filled with outdoor sentiment and atmosphere, by Hugh R. Breckenridge; a good example of the able brush of A. T. Van Laer, "A Gray Day," and a characteristically good coast scene by F. K. M. Rehn.

Other works calling for notice also are Mrs. Charlotte B. Coman's "Late Winter," delicate and delicious in color; Dodge Macknight's "Late Autumn—Orange Grove, Spain," a riot of color, and a number of studies and sketches by such well-known painters in the lighter medium as Misses Bertha A. Perrie, Eleanor Herbert, Susan H. Bradley, Louise Wood, Emma Lampert Cooper, Clara D. Davidson, Agnes M. Watson and Messrs. Charles M. Gruppe, Otto C. Wiegand, Albert Matske, B. K. Howard, W. S. Bucklin, Will S. Budworth, Walter Douglas and Julian Howard Levi.

Edward Gay has returned from the Catskills with numerous examples of a Summer at Cragmoor and will soon sail for Greece to spend the winter.

William T. Richards, the well-known marine artist, died of heart failure at his home in Newport, R. I. He was born in Philadelphia in 1883, where he received his early art education. He was an associate of the Pennsylvania Academy, and honorary member of the National Academy, and of the American Water Color Society. He was an exhibitor in the Paris Salon, the Royal Academy and the Grosvenor Gallery.

There are no less than forty-seven of his works in the Metropolitan Museum.

Charles Ward Rhodes, formerly business manager of the art galleries in Carnegie Institute, Pittsburg, committed suicide in Buffalo last week. He had been suffering from insomnia, and had taken cyanide of potassium.

Gustave Fuchs, who designed the Arch of Triumph at the World's Fair in Chicago, committed suicide last week, Friday. He had been in ill health for some time, and it is supposed that this may have been the cause of his unfortunate deed. His latest work, "The Portsmouth Drama," has been reproduced in many processes, and widely circulated.

The death is announced from Paris of M. Delahaye, who was a pupil of Rude and the sculptor in part of a basso-relievo "Depart des Volontaires de 1792" of the Arc de Triomphe de l'Etoile.

The "tea" given at the sculptors' exhibition in the Fine Arts Building on Saturday, November 11, was one of the first artistic-social events of the season. It was a notable success. Daniel Chester French, who was chairman of the Reception Committee, expressed pleasure on noting the large number of people who were really interested in the sculptures, as he did not think that an exhibition which consisted only of "portrait busts" would be found so attractive. The exhibition was well represented by works of many of the leading sculptors and a number of busts signed with the younger men's names showed great promise.

Alfred East, A. R. A., who acted as the British Juror in the awarding of prizes at the Pittsburg International Exhibition, has just had one of his pictures purchased for the private collection of the King of Italy. The selected picture is entitled "In the Cotswolds" and was exhibited in Paris and Venice, in which places it was greatly admired.

## BOSTON ART NEWS.

An exhibition of much interest is that of Sofie Hormann. The paintings are all of the frescoes in Pompeii and are executed on a prepared surface composed of a mixture of marble and chalk. Fraulein Hormann spent much time and money experimenting with colors and clays before she was able to perfect this composition. The panels are solid enough, but not too heavy to be easily transported and are suitable to insert in the wall as decorations. The colors are mineral and very beautiful and true to the originals. Fraulein Hormann is herself an artist of recognized standing in Europe, formerly a pupil of Constant Fleury and Dagnan Bouveret.

She has brought her collection to this country for its first public display and it will be shown in New York, Chicago, Philadelphia and Washington. Some fine examples of old frescoes are Shappo from Pompeii, in the Naples Museum, the Cupid with Crab found in the Casa dei Vettii Pompeii; also the Cupid with Goat, in the Naples Museum. A large painting in tempera called Arcadia, a portion of a wall from Herculaneum, is most attractive in color and arrangement. Another modern panel is the Poppies, an encaustic painting, too, but full of the color and spirit of the flowers. This show will be open two weeks.

The art event of the week has been the private view on Saturday evening, November 11, of the works of William Morris Hunt, in the town hall of Milton. All the world of art and fashion in both Boston and Milton appeared. Hunt formerly lived in the pretty and exclusive suburb, and as nearly all his paintings were owned by the wealthy and cultured class in the community—such people as Mrs. Malcolm Forbes, J. T. Coolidge, Jr., Dr. H. C. Angell, Miss Olivia Bowditch, Peter C. Brooks, Mr. George Wigglesworth, Mrs. H. N. Slater and others—it was not difficult to procure a good number of his works. The exhibition is fairly representative of this artist. The huge canvas of Niagara Falls, owned by Mrs. Malcolm Forbes, has the place of honor on the main wall. It is so well known that it hardly needs comment, but the years have brought to it a quality of harmony that adds much to its beauty.

The water color sketch, "The Flight of Night," is in the collection; also the beautiful landscape "Summer Clouds," owned by Williams and Everett. The portraits of Charles Sumner and of Lincoln, both owned by Mrs. Hunt Slater, are seen again with much interest. "Old Mexico," "Newton Lower Falls," and a sketch "Head" are good and characteristic examples of his style. These are owned by R. C. Vose. The drawings in charcoal paste and pencil are a wonderful lesson to the student; they are at the same time strong and free, bold and subtle. This exhibition has been arranged by the education committee composed of Helen S. Brewer, Alice S. Tilden and Frances Lee.

Stedman and Wilder, the artist's packing people, have full charge of the work of collecting and returning this exceedingly valuable collection.

Miss Emily Barnum shows in the Williams & Everett Gallery some good water colors. They are pleasing in color and are composed well. The subjects are varied, sand dunes, a cloister, modern figures, and landscapes. At Vose's may be seen some fine examples of the modern Dutch School.



## LONDON ART NEWS.

London, November 4, 1905.

The historic Working Men's College, of which Ruskin was practically the founder, and where both Rossetti and Ford Madox Brown taught drawing, has been removed from its old home in Great Ormond Street to larger premises in St. Pancras. It is hoped that the old rooms, where Burne-Jones first met Rossetti, will be preserved for the sake of their many artistic associations.

So great have been the applications for space at the next exhibition of the International Society that the Council have determined to hold two exhibitions during the next season, one in January and February, devoted to Sculpture and Oil Painting, and a second in February and March confined to Sculpture, water colors, pastels, drawings, prints and decorative work. By this method it is thought that broader and more interesting collections can be got together, while at the same time the Society will be carrying out the maxim of its first president, Whistler, who held that art exhibitions should not remain open for more than four or six weeks.

At the Guildhall, where so many historic loan exhibitions have been held in recent years, there will be seen a representative collection of works by painters who have lived, or are living on what is now Belgian soil. One gallery will be devoted to the Flemish Primitives, a second to Rubens, Vandyck and their contemporaries, and a third and a fourth to modern Belgian painting. The art critic of the "Sunday Times" suggests that the Guildhall authorities should take advantage of the great Jordaens exhibition held in Antwerp this autumn to secure a representative gathering of works by this painter, while the hope is further expressed that Constantin Meunier, the one great artist that modern Belgium has produced, will be given pre-eminence in the modern section.

Mr. McLean's annual winter exhibition at 7 Haymarket, contains a large and very fine Troyon, "Changing Pastures," "Vessica" by Sir John Millais, and good examples of Carot, Henner, L'hermitte, Ziem, Orchardson, old Crome and Henry Moore.

The annual winter exhibition of Messrs. Shepherd Bros. is, as usual, very strong in works by early British masters, and includes a fine portrait of a gentleman in a red costume, by Reynolds, probably painted between 1755-60, good oil landscapes by Gainsborough, Cotman, Richard Wilson and Linnell, and one of Constable's comparatively rare figure sketches. A powerful and finely painted portrait of a "Lady in Straw Bonnet" is ascribed to "Painter Unknown," but is thought by some critics to be the work of Raeburn, an attribution which the sitter's Scottish type of countenance has not a little tended to strengthen.

At the Leicester Galleries, where there is now on view what is probably the most comprehensive and fully representative collection of water colors by the veteran French artist Henri Harpignies that has yet been got together. Prince Bojidar Karageorgevitch is showing some beautiful examples of his gold and silversmith's work. Prince Bojidar, who has consistently preferred art to politics, has already made a reputation in Paris, and his charming table silver and personal ornaments, of original and unconventional design, though evidently inspired by a loving study of flower and horticultural forms, seem likely to win him fame and fortune in London.

Hr. Rudolf Lehmann, whose death has occurred in his 86th year, was a

very popular artist in the later sixties and early seventies, and his portrait by himself hangs in the Uffizi Gallery at Florence. Of late his scholarly work has been rather out of fashion, but his excellent portrait of his friend Robert Browning will at least keep his memory green among all admirers of the poet.

The celebrations in connection with the centenary of Trafalgar lend a special interest to the specimens of various services made for Lord Nelson, which Messrs. Stoner and Evans are showing at their galleries, 3 King Street, St. James's. This firm has probably the largest stock of old English porcelain to be found in London, and among their present collection are to be found many handsome and historic pieces. Particularly fine and interesting is their collection of old Worcester, including as it does portions of the Duke of Cambridge's service, marked with the gold crescent, which signifies it was made for royalty, and also of a tea service formerly the property of H. R. H. the Duchess of Kent, mother of the late Queen. The beauty of this last is far

the son of Louis XVI. In the centre is an admirable likeness of Marie Antoinette, holding out her babe to receive the homage of Paris, while around are other allegorical figures typifying Fame, Beauty and Strength. Apart from its exquisite workmanship this group is of unique interest as the fragile, miraculous survivor of a world tragedy. Among this firm's large selection of ornamental timepieces are two of special interest, one made by Vulliamy, with a Wedgwood figure, the original drawing of which is still in the hands of the firm's successors, the other a Louis XVI. regulator clock, with an elaborate musical arrangement, specially made for the King of Wurtemberg.

On Wednesday evening, November 15, Professor Walter Scott Perry gave a lecture on "Architecture as a Fine Art" at the National Arts Club. The lecture was illustrated by a fine collection of lantern slides, showing the principles of construction and design that have controlled the development of the architectural styles.



EVENING: BEACH AT MAGNOLIA, MASS.  
By F. K. M. Rehn

In Water Color Club Exhibition

beyond that of the ordinary scale blue Worcester, of which Messrs. Stoner and Evans have a choice variety, including specimens painted with the well known exotic birds, flowers and even an example or two with Watteau figures. At the same galleries are also to be seen a very lovely set of old Chelsea, Longton Hall, Derby, Bow, Swansea and other fabrics. Battersea enamels, and pottery of Toft's Whielden, Wedgwood and other makes.

At his spacious galleries in 27 Brook Street, Park Lane, Mr. Charles has a very large and fine stock of old English and foreign furniture and porcelain of every kind and style. The advantage of keeping to one period in house decoration is well exemplified by a suite of rooms completely furnished respectively in Jacobean old oak, Louis XV., and other styles. Among the individual pieces one notes a pair of crescent Hep-plewhite painted tables, fine Adams, Chippendale and Georgian gilded mirrors, a unique marble mantelpiece with inlaid plaques of Wedgwood, and fine examples of Dresden, Chelsea and Oriental porcelain.

Messrs. Wilson Bros., of 48 Pall Mall, have long enjoyed a deserved reputation among connoisseurs for their collections of old Chinese porcelain and French 18th century furniture, bronzes, porcelain, etc. One can only mention a few of the many handsome and valuable pieces they now have on view. Of special historic interest is an old Paris biscuit china group made to commemorate the birth of that ill-fated Dauphin,

## PARIS ART NEWS.

Paris, November 3.

M. Gervex, the painter, has been made a member of the superior council of instruction at the Beaux Arts, and M. L'hermitte member of the Institute, to fill the place of the late M. Henner. MM. Cellier and Boudreaux have been made members of L'Ecole Française of Rome for the scholastic year of 1905-1906.

The annual exhibition of the society of the "Amis des Arts" of Toulon will open the 29th of March, 1906.

Rodin's statue, "The Thinker," which was shown in clay at the Pantheon, is to be reproduced in bronze; but owing to a misunderstanding, the architect who is to design the pedestal has not yet received the order, and the statue cannot be erected.

Camille Desmoulins' statue for M. Boverie, which was hastily inaugurated at the Palais Royal, and which was taken back to the artist's studio to be retouched, was permanently replaced on Wednesday last upon its pedestal.

The Museum of Beaux Arts at Marseille is enlarging its gallery, and creating a section of decorative art. Mlle. Marquis d'Oiron has just given the Museum of Niont six tablets enameled with the arms of the Rochechouart-Mortemart, coming from the Chateau d'Oiron and formerly belonging to Mme. de Montespan.

Last Sunday afternoon at the Jardin des Plantes in Rouen, was inaugurated the statue of Eugene Noel, a philosopher, journalist and man of letters.

The jury of the Galliera Museum presided over by M. Quentin Baucharet, has decided that the next exposition of applied art shall be held at the museum from the 2d to the 25th of November, 1905.

A well-known English amateur, Mr. Fitz Henry, has offered to our museum of decorative art an important part of his collections. M. Metman, the director of this museum, is now in London, making an inventory of the works of art composing this gift of Mr. Fitz Henry, to make a report to Paris. Mr. Henry has already given to our decorative art section an important collection of mustard pots, which are installed in the de Marsan pavilion.

For some time there has been talk of organizing a circulating exposition, which should open at Paris in November, then departing from that city make a tour of France during the year 1906. It would comprise works of the pupils, the Ecole des Beaux Arts, and the schools of drawing of the departments. Thus the different methods for the teaching of drawing could be appreciated.

The section of Beaux Arts at the Colonial Exposition of Marseille will include the artistic productions that may aid in reconstituting the history of colonial life.

At Nancy, from the 19th of October until December 3, will be held the exhibition of the Society of Friends of Art.

In the Gallery of Modern Artists, Paris, from October 25 until November 10, was held the third exhibition of the modern painters of Paris. At the Druet Gallery, Faubourg, St. Honore, from October 25 to November 15, are being shown works by Kees Van Dongen.

The sale of the library of the late Marcel Schwob resulted in a total of 18,560 francs. 1,650 francs were paid for a little Gothic book printed in 1486. The city of Paris acquired for 520 francs a copy of the "Grand Testament of François Villoy."

In a sale last Thursday a painting in the manner of Huet depicting people and sheep brought 500 francs, while a Chinese screen in ironwood, carved, and decorated with panels of painted marble, brought 750 francs.

The director of the Museum of Cluny returned from Italy with a small collection of art objects gathered in Venice. Among them a magnificent reliquary of the 16th century, full of little effigies delicately stamped, a coffer of artistic workmanship, specimens of delicately carved and embossed wood, etc. This museum is about to receive the interesting collections from the old Chateau de Vex.

M. Henri Boucheot of the Institute is busy organizing a committee for the exhibition of works by Van Eyck, uncontestedly the head of the Primitives.

November 2 there opened in the Gallery of the Rue Séze the second exposition of original engravings in colors. The aim of this display is not wholly carried out by the very appreciable efforts made by the artists. In general the works shown the public are either too light or too dark, the subjects lack interest, and one sees plainly that the various secrets of this art are still unknown to the great majority of the exhibitors. Among the

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## PHILADELPHIA NOTES.

The Philadelphia Society of Miniature Painters opened its annual exhibition at the McClees Galleries on November 13, to remain on until the 25th. The Society has never made a better showing, the general excellence being unusually high. Probably the best group are the five very interesting portraits, charmingly handled, in the true miniature style by Emily Drayton Taylor; particularly artistic is the one of Mrs. William Dunlop Disston; she is also showing portraits of Miss Elizabeth Kerbaugh, the Misses Margaret and Elizabeth, and Mr. William R. Stewart. Quite a little masterpiece is Laura Coombs Hills's portrait of Master Clement Bernheimer. Jane Valentine has an interesting study of Mrs. Arthur Brockie. Other good miniatures are by W. J. Baer, W. J. Whittemore, Edith Kemble Oliver and Ludwig Faber.

At the Academy of Fine Arts the Fellowship Exhibition opened its doors on November 16, and the committee have brought together an exceptionally interesting number of studies. Many of these are only sketches, but they are from the hand of masters whose merest line shows perfect knowledge. As for instance, John Sargent's pencil sketch of Sada Yacco, which is wonderful in its ease and simplicity; showing the same qualities is the little drawing of the head of Mrs. Widener's sketch of Paderewski, absolutely charming, and three remarkable drawings by Rodin show the power of a master. Mary Cassatt has six drawings in water color, Everett Shinn sketches for a mural decoration in a house that Mr. Clyde Fitch is building; Robert Reid has one of his mural decorations for the state capitol at Minneapolis; William M. Chase has a stunning portrait of his daughter; Clymer is represented by four good landscapes, and William Glackens has two strong bits of New York harbor. The largest group of the exhibition is by Carl Newman, and shows an elaborate collection of nine paintings, representing the best in the impressionist school. These pictures are full of charm and present interesting problems in lighting, the nudes and "The Dejeuner" being particularly successful.

William M. Chase gave an exceedingly interesting talk on Whistler, "The Man and His Art," at the first meeting of the Contemporary Club held on November 13, at the Bellevue-Stratford.

An interesting exhibition is to be opened at the McClees Galleries on November 27, a collection of pictures belonging to Mr. Louis Ralston of New York, fine examples of the Barbizon and Dutch Schools. Among others he will show a charming Corot, a very fine Jules Dupré, a Diaz, a De Campes, one by William Maris, and a fine Jacob Maris; also a Josef Israels.

Sometime ago Mr. W. Francklyn Paris of this city, having been unable to find the portraits of a number of Revolutionary officers and notables for an important room in a beautiful country house, now nearly finished in the Berkshires, commissioned the artists, William M. Chase, Hubert Vos, Robert Vonnoh, Prince Troubetzky and others to paint portraits of these worthies from old engravings, etc. Mr. Chase has just finished his portrait of Cil. Prescott, which Mr. Paris showed to a few friends last week before its shipment to Boston, where it will be exhibited for a time.

## CHICAGO ART ECHOES.

The exhibition of American artists at the Art Institute will close on Saturday, November 25. The most important exhibition of the year, it has also been the most successful, and unquestionably the best in recent years. The attendance has been enormous. Many sales have been made to art lovers, and a great many more will be closed before the pictures are taken down. Among the more noteworthy sales are "Courtship," by Walter McEwen, and "Sunset," by Charles Francis Broun. Others that bear the stamp of popular favor are "Center Bridge," by Edward W. Redfield; "Monument Mountain," by Walter Nettleton; "The Doves," by Myrtle Van L. Walker, and "Nanette Laughing," by Helen Kibbey. Evelyn Beatrice Longman's portrait bust "Louise," is also in the list.

A notable exhibition of modern Dutch painters is being held in a local gallery. Many characteristic examples of Israels, Maris, and Blommers are shown. The most conspicuous work in this collection is Israels's "Neighbors," painted some twenty years ago, and at the height of his power. Its superb technique and color scheme, in a subject simple, yet most appealing, has won the universal praise of all local art critics.

Caroline Peddle Ball's medallions have been one of the most popular features of the present American exhibition in the Art Institute. The simplicity and poetic fancy in her work have won many admirers. The figurine "Bashful Boy" has been sold and resold in replicas of plaster until it bids fair to become common property of art dealers who cater to the popular taste.

Several openings are in immediate prospect in the Art Institute. The annual exhibition of the Atlan Club opened Tuesday, November 14. China painting of unusual artistic merit is being shown, and the exhibition is regarded as one of the chief events of the winter. Together with the exhibition of the Chicago Ceramic Association to open December 5, this club's exhibit will form part of the large Arts Crafts Exhibition scheduled for three weeks' duration in December.

The Chicago Architectural Club held an exhibition of etchings on November 13, which attracted a large crowd.

Rose and Minnie Dolese announce an arts crafts exhibition in their studio in the Fine Arts Building. Their work in Russian brass is striking and original.

Alson S. Clark announces an exhibition of canvases in his studio in the Tree Building. It is mostly work executed in France during his recent stay. His portrait of George Hamlin, the singer, now hanging in the American exhibition in the Art Institute has been the object of much favorable comment.

Frederick Sandberg, having won a reputation in Europe for his fine work in transparent enamels, has returned to Chicago and established a studio in Oak Park, open always to visitors.

On November 21, George Wharton James, of Pasadena, Cal., will lecture at the Art Institute on "The Old Franciscan Missions of California." On November 24, Lorado Taft will talk on "Early Italian Sculpture."

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most interesting we may mention "The Old Bridge at Heidelberg" and "Richard Wagner," by Balestrieri; "The Market Place" and an evening at Murano, Venice, by Arsene Chabbarian, the highly appreciated marine artist; "Autumn Evening" and "A Winter Day," by Eugene Delatre; "The Parterre d'Eau at Versailles," "The Dunes," and "A Squall of Wind," by Charles Houdard, who has found the right note of true color; "The Luminous Dance," by Osterlind; "The Promenade," the "Route de la Revolt," by J. François Raffaelli, always very happy when he depicts the environs of Paris, and the miserable types who live there; "Low Tide" and "The Thaw," two new plates by the Norwegian artist Thaulow, in which are to be found all the color quality of a perfect execution; finally "An Old Bridge," by Pierre Waidmann, a well treated and composed subject. The other exhibitors, Bartholome Bejot, Bellanger, Adheiner, Bompard, Bracquemond, Cottet, Dagnaux, Delpy, La Touche, Meunier, Muller, Paillard, Puis, and Taquoy, recommend themselves to the public by a series of works which are not lacking in artistic qualities.

Mme. Edouard Pailleron has given to the French nation the splendid portrait of her husband painted by Mr. John S. Sargent, R. A., in 1880, and the work will be allotted a place in the Versailles Gallery.

## IN THE GALLERIES.

A special exhibition of water colors by George Elbert Burr opened at the Klackner Gallery, No. 7 West Twenty-eighth Street, last Saturday, and will continue until the twenty-fifth of this month. There are 30 charming water colors of scenes in Italy, Switzerland and Monte Carlo, painted chiefly in light, bright colors of early morning, noon and sunset hours. Mr. Burr is most fortunate in his choice of subjects, although in the beautiful regions which he depicts that is not difficult. Some of the views on Lake Lugano are especially attractive, as is one of a village near Monte Carlo.

"Dolorosa," by J. Alden Weir, occupies a prominent position in the Montross Gallery, No. 372 Fifth Avenue, this week. It portrays the head and shoulders of a girl, the face almost veiled in her brown hair, and is painted in this artist's best manner. A wood engraving by Elbridge Kingsley of D. W. Tryon's "Winter Evening" is a wonderfully faithful reproduction of the canvas. This clever engraver made his first reproduction of a Tryon painting at his own request. He sought out Mr. Montross and asked permission to engrave one of the Tryon canvases then in the gallery, and the engraving was such a success that he has since done no less than four of the same artist's pictures.

In an upper gallery at Messrs. Durand-Ruel, No. 5 West Thirty-sixth Street, are now hung four attractive canvases by Courbet, widely differing in theme. One, a winter scene, shows a snowy landscape, the white tones admirably handled; another a landscape near Orleans, France, is dark and sombre in tone; a third is a fine cattle piece, and the fourth shows against a charming landscape background, a forest, into which the gaze seems to penetrate for a long distance, a saddle horse, the silky texture of the skin, finely painted, while a small bull terrier makes playful passes at the mildly

astonished horse. The figures are full of action.

The exhibition of Dutch paintings at the Scott and Forbes Gallery, No. 295 Fifth Avenue, which is attracting much attention, will remain for some ten days longer.

The Bonaventure Galleries, corner Thirty-third Street, opposite the Waldorf, will hold their fourteenth annual exhibition next week of artistic bookbinding, illuminated manuscripts, books of hours, early printed books, autographs and documents, books of provenance and fine modern bindings. This exhibition, which opens on Monday, will be unusually interesting.

As mentioned last week, the exhibition of early Spanish art at the Ehrich Galleries, No. 8 West Thirty-third Street, affords an excellent opportunity to study this school of painting.

One of the most striking canvases is the full-length standing portrait of a nobleman by Mazo, the son-in-law of Velasquez. The composition is wonderfully effective, the black coat and cloak, with gold embroidery, sharply contrasting with the old rose lining of an exquisite color. The haughty insolence of the face is finely portrayed.

Murillo is represented by a characteristic "Boy With Dog," the typical boy of his street gamin canvases in London and Munich, and the head of a Spanish gentleman, recalling Velasquez portraits. By Ribera are a Franciscan monk, with the lights and shades of this artist's usual manner, and a Saint Jerome. The bold, forceful portrait of a Cardinal, a gross, sensual person, by Mateo Cerezo, is another noticeable picture. The St. Jerome of El Greco is a ruthless portrayal of a stern ascetic. Goya's two cavaliers on horseback are spirited and vigorous little canvases.

Juan de Juanes' "Holy Family" is lofty in sentiment and finely painted, and of Morales' "Madonna and Child" the same may be said. These Spanish madonnas have more depth of expression, less insipid sweetness, than many of those of other schools of the period. The canvases by Tobar and Zurbarán were mentioned in a previous issue, but full justice can not be done this excellent collection in the limited space available in these columns.

New pictures are being constantly hung in the Oehme Galleries, on the northwest corner of Thirty-second Street and Fifth Avenue. Among others are noticeable a fine Bouguereau, the three-quarter length figure of a young peasant girl, with charmingly expressive face, painted in 1894, and recently purchased from a private collection; a characteristic Dutch landscape, with the strong figure of a peasant woman trundling home her child from the fields where she has been working, by Josef Israels; a fine Ziem, Venice under a lowering sky, with yellow light thrown on the water; and a Leon Richet, a landscape also seen under the curious light which precedes the approaching thunder storm. This latter picture was painted at a period when Richet was under the influence of Diaz, and has something of his style.

At the Fishel, Adler and Schwarz Galleries, No. 313 Fifth Avenue, some interesting pictures may now be seen. A cottage interior by B. de Hoog, another by Weiland; a fine Thaulow, a river view with light falling high up on the trunks of two rough barked trees in the fore-

(Continued from sixth page.)

ground; two fine examples of Jacque, and the striking portrait of a dark beauty by Albert Lynch, are but a few of the fine canvases here on view.

A beautiful canvas by Aime Perret has recently been received and hung at the Brandus Gallery, No. 391 Fifth Avenue. This artist is not as well known in this country as in Europe, where his paintings are greatly appreciated, many having been purchased by the French Government and sent to the various State museums. He is called the painter of happy peasants in contradistinction to Millet, the depicter of pathetic types. In the present work two figures of a man and woman are seen, evidently absorbed in conversation, at the sunset hour in a field, the woman with her flock of geese. A landscape background with distant house and church, is painted in soft coloring, the figures clearly outlined against a pale hued sunset sky.

Mary Shepard Greene-Glumenschein who has been very successful in her exhibitions at the Salons, is now represented in the exhibition at Pratt Institute by three compositions.

#### WITH THE DEALERS.

At the Steinway warerooms, No. 107-109 East Fourteenth Street, may be seen a beautiful Louis XV. piano, done in soft green and gold. The decoration of the lid consists of a painting by the well-known artist, Robert Benvenuti, the "Crowning of Apollo," soft and exquisite in tone, and which is surrounded by pure Louis XV. ornamentation. The decoration of the sides of the instrument consists of three groups of music, Comedy and Terpsichore, with a detail of gold.

This is the last day of the sale of colonial furniture and silver from Southern homes at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue. An unusually fine collection of old furniture was shown here, including rare mahogany sideboards, the divided mirrors, now so eagerly sought for, odd tables and chairs. Next Monday will be placed on view, previous to their sale on Thursday, Friday and Saturday afternoons at 2.30 o'clock, in these galleries, the house furnishings from Mr. James Hazen Hyde's Islip, Long Island, residence.

At the Collins rooms, No. 8 West Thirty-third Street, may now be seen some fine specimens of Sheraton and Adams satinwood furniture. Special attention is called to the Sheraton copy of a desk made for Lady Hamilton, the original of which is now in the Wallace collection, London. It is decorated all around. Attractive, too, is a kidney desk of the Louis XIV. period, an Adams piece, satinwood card tables and small stands, some of them beautifully decorated, and the rather unusual dwarf cabinets with glass on all sides, for the display of bric-a-brac. There are also some fine old Chippendale Mirrors, one a genuine antique, has a decoration of a cornucopia of flowers with husk moulding, and several satinwood clocks.

A most interesting addition to Lanthier's Galleries, the Old Curiosity Shop, No. 254 Fourth Avenue, is the "Portrait of Terresina Cambi," by that mysterious pupil of Raphael, known as "Il Fattore," whose work bears such striking resemblance to his master's own. In this little canvas he has given to the Maiden Terresina many of La Fornarina's charms.

Among the modern European masters in his present comprehensive collection, Mr. Lanthier shows richly decorative interiors and groups by Detti, Commere, Perrant and Torres, with an important Venetian canvas, "Pleasure Gondolas on the Grand Canal," by Pietro Gabriani. Of modern American artists there are conspicuous land and seascapes by Melville Dewey, George H. McCord and David Johnson.

Old churches have contributed of their treasures to adorn the home of the present generation. Renaissance embroideries, formerly part of vestments, Louis XV. vestments, are all sent to this country for sale. A large stock is now on view in the Kelekian rooms, No. 252 Fifth Avenue. Noticeable also here, is an antique silver sanctuary lamp of rare workmanship.

Mr. A. Canessa, the well known Paris art dealer, arrived in this city a few days ago, with a collection of terra cotta vases of the Greek and Italo-Greek period, numbering about 300 pieces. He is staying at the Gilsey House.

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